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doubt. *Resurgam, Non omnis moriar, Rara avis*, and other passages in the dictionary of quotations all point to a re-appearance."

WHISTLER EXHIBITION

A LOAN exhibition of oil paintings and pastels by James A. McNeill Whistler will be opened in the Museum on or about March 15th, to continue probably until the end of May. This exhibition is being arranged with the approval of Miss Rosalind Birnie-Philips, the Executrix of Mr. Whistler, and with the active coöperation of Mr. Charles L. Freer, of Detroit, who has promised to lend generously from his collection. In addition to the other American collections which will be represented, several important pictures are expected from England. Further details will be announced later.

THE NEW ARRANGEMENT OF THE COLLECTIONS

ALTHOUGH notes and articles have appeared in the BULLETIN from time to time describing changes that were taking place in the arrangement of individual galleries or portions of the Museum, there has been nothing to show that these changes were anything more than sporadic, and the visitor who has followed their progress may well have wondered whether they were based upon any comprehensive policy of arrangement of the Museum as a whole, even admitting that this or that gallery had been improved in appearance. As the work of rearrangement is now rather more than halfway along, and at least a semblance of order is beginning to emerge from the confusion in certain departments, this may be a good time to state that a definite and carefully considered system of organization is being carried out, and to explain what that system is.

When the rearrangement of the collection was begun, about four years ago, the first efforts were of a tentative nature, and

limited either to the objects in a single case, or at most to the objects or pictures in a single gallery. As the results met with approval a somewhat bolder advance was made, and the real work of thoroughly reorganizing the collections was undertaken. The rapid accumulation of material in the various collections had made it more and more vexatious to the public that objects of a kindred nature, belonging to the same field of art, should be scattered, as they were in many instances, in widely separated parts of the building, owing to a method of arrangement which till then had necessarily been controlled more by circumstances than policy. As the building itself grew, it became more than ever imperative that some sort of systematic grouping should be adopted even though it were recognized that any definite scheme must be liable to change and readjustment with further growth. Dr. Holmes once said that one of his chief consolations in life was the knowledge that nothing in this world is final. Whether or not the officials of the Museum adopted this cheerful philosophy in attacking the problems before them, at all events they worked out together a plan of rearrangement which has been accepted by the Trustees as applicable to existing conditions, and it is in accordance with this plan that the work is now proceeding.

Up to the present time but one section of the Museum building has been designed with a definite knowledge of what it was to contain, and with special study of the requirements of its contents. This is the wing on the north, behind the Fifth Avenue extension and parallel to it. When it became known that Mr. Morgan was to enrich the Museum by the great Hoeschel Collection of French decorative art of the Middle Ages and the eighteenth century, this wing was planned by Mr. McKim for that collection and other material of a similar character. Including its large central hall it has added twenty-five galleries to our exhibition space, all of which are to be devoted to the Decorative Arts of Europe, from the twelfth to the nineteenth centuries. The installation of this wing is now well advanced, and as it will be opened to the public within a month or two, a

description of its principle of arrangement may be deferred until that time, but it is mentioned here to show what disposition is being made of one very important branch of our collections. With this exception the galleries of the lower floor of the building are to be distributed in three main divisions—Egyptian art, Classical art, and the Collection of Casts, an arrangement which is already in effect, though not completed. The Egyptian department will be at the north or right side of the main entrance, where it will occupy the galleries under those in which the Hudson-Fulton Exhibition was held, in addition to the four opening on this side of the entrance hall. The Classical department, which includes the Greek, Roman, Cypriote, and Etruscan antiquities, already occupies the entire south side of the building. The only changes in that department have been made within its former limits, except that a large room for the study series of the Cypriote collection is being arranged in the basement, immediately under the exhibition gallery of that collection, and at the southwest corner of the building, opening out of one of the new Vase Rooms, a room will be set apart for Ancient Glass, in which the Museum is now exceptionally rich. Until more adequate quarters are provided, the collection of casts will remain substantially as at present, such changes as were contemplated there having been completed last year.

It is on the upper floor that the greatest difficulties have been encountered, owing largely to the presence there of a number of collections which are subject to restrictions as to their placing. Conforming to these restrictions, however, the relief afforded by the addition of the Decorative Arts wing and by the galleries in which the Hudson-Fulton Exhibition was held has enabled us to plan an arrangement which though not ideal is at least logical, and will serve its purpose for the time. Let us consider first the Fifth Avenue front of the building. With the Morgan room of Chinese porcelains at one end of the large hall and the Bishop room of Chinese jades at the other, the obvious method of arrangement here was to bring these two into

relation with each other by assembling all other examples of Chinese art in the long gallery between them, and this has been done. The Chinese collection now occupies three sides of the gallery, a portion of the fourth side is given to Japanese art, and ultimately the whole gallery will probably be devoted to the Oriental collections; for if the collection of Arms and Armor expands to any considerable extent it will have to be moved to some other part of the building, as it already fills the "Dino" room and the adjoining portions of the gallery which have been assigned to it. The European ceramics, which were formerly in the gallery, have been transferred to the department of Decorative Arts, where they will soon be seen under more favorable conditions of light and arrangement.

The three new rooms opening from the Dino room are to include the arts of the Near East—Persian, Turkish, Arabic, etc.—and in one of them the Moore Collection, which is largely representative of these arts, is being installed. Of the three corresponding rooms which open from the Bishop room, the first will be given to the Charles Stewart Smith collection of Japanese ceramics, and the other two to textiles and laces. It must be confessed that this last feature of the arrangement is neither logical nor satisfactory, but it is the best that present circumstances permit. A considerable portion of the textile collection—including laces—will be exhibited in the Decorative Arts wing, but when the next extension of the building is completed we hope to do better by the collection as a whole, both by displaying its treasures more effectively, and by making them more available to students and designers than has yet been possible.

Doubtless it will be interesting to many friends of the Museum to know that the large central room of the recent Hudson-Fulton Exhibition is to be reserved for temporary exhibitions, chiefly of loans, and that it is to be a part of the work of the Museum to arrange such exhibitions with more or less continuity, beginning with that of paintings by Whistler, which is announced elsewhere in this number of the BULLETIN.

Perhaps the most satisfactory achievement of the present rearrangement will be the new disposition of the picture galleries, the space allotted to which will be largely increased by the removal of the collections in the northern rooms of the old Museum to other parts of the building. The Crosby Brown collection of musical instruments, which now occupies rooms intended ultimately for pictures, must remain where it is until suitable accommodations for it can be provided elsewhere, but with the exception of this and the Gold Room, the entire circuit of galleries on the upper floor of the old building will be devoted to paintings and drawings as quickly as the changes can be effected. The room at the top of the main staircase, now occupied by works of the "primitive" schools, will become a sort of "Salon Carré," to be known as the Marquand Gallery, where some of the more important pictures of various schools will be hung. Gallery 12, opening from this, will contain early American paintings, and Gallery 13 modern American. Leaving the details of the arrangement as a whole to be described when the work is nearer completion, it may be said in a general way that its principle is to keep the restricted collections—the Hearn, Vanderbilt, and Wolfe—on the left half of the building as they are at present, and to arrange the rooms on the right half according to schools, with two rooms for drawings, old and modern. Some indication of the benefit which the pictures of the Museum will derive from this expansion may be seen from the changes which have recently been made in the Wolfe galleries. Formerly limitations of space made it necessary to crowd the collection bequeathed by Miss Wolfe into two galleries, which were far too small for its effective display, and many of the pictures have failed of appreciation in consequence, while it was a physical impossibility to group with the collection the additions made to it since her death out of the fund which she provided for the purpose. But within the last few weeks the entire collection has been rearranged, it has been allowed to extend into the adjacent galleries, and a freer system of hanging has been adopted, to its great advantage.

The Crosby Brown collection of musical instruments has undergone a considerable rearrangement, new linings have been furnished for the cases, the old ones having been seriously damaged by moths, and the rooms in which it is exhibited are now being repainted; and finally, the Collection of Metalwork, though retaining its old quarters in the galleries above the large Hall of Casts, is being brought into more systematic shape by the substitution of new cases in which the medals can be better classified than heretofore. Thus it will be seen that there is not a branch of the Museum's collections—in fact there is hardly an object in any one of them—which has not been affected by the changes now in progress, and it is the hope of the Staff that when these changes shall have been completed the improvement in the effect of the whole may be commensurate with the labor they have involved.—E. R.

THE BOSCOREALE FRESCOS

IN view of the importance of the Boscoreale frescoes acquired by the Museum in 1903, which constitute the only collection of Roman fresco-paintings in the world, except that in the Museum at Naples, it has seemed advisable to exhibit them to better advantage than has been done hitherto. For this reason a small room has been built out from the west side of Gallery 10, just large enough to contain the frescoes of the *cubiculum* (bedroom) which formerly occupied the center of that gallery (figure 1). In the construction of this room great care has been taken to copy as far as possible the original chamber, of which photographs had been taken before the removal of the frescoes; thus, the mosaic floor, the arched ceiling, and the moulding running along the top of the walls have been closely studied from these photographs. The new arrangement has also made it possible for the window to be used as such, with the light coming through it. But perhaps the greatest improvement in the appearance of the frescoes is due to the introduction of top light through opaque glass panes in the